大島　渚　監督作品

戦場のメリークリスマス

スタッフ

監督……大島渚
脚本……大島渚＋ポール・マイヤースバーグ
製作……ジェレミー・トーマス
原作……サー・ローレンス・ヴァン・デル・ポスト
撮影監督……成島東一郎
美術監督……戸田重昌
音楽……坂本龍一

キャスト

ジャック・セリアズ（英国陸軍少佐）……デビッド・ボウイ
ヨノイ（日本陸軍大尉俘虜収容所長）……坂本龍一
ハラ（日本陸軍軍曹）……ビートたけし
ジョン・ロレンス（英国陸軍中佐）……トム・コンティ
ヒックスリ（俘虜長）……ジャック・トンプソン

拘禁所長……内田裕也
イトウ憲兵中尉……三上寛
カネモト（軍属）……ジョニー大倉

ゴンドウ大尉（新俘虜収容所長）……室田日出男
軍律会議通訳……戸浦六宏
フジムラ中佐……金田龍之介

Cineventure Productions,
Recorded Picture Company,
Nagisa Oshima Productions, TV Asahi,
Affiliated with Broadbank Investments Limited
Color works/Dolby Stereo
Jointly distributed by Shochiku and Shochiku Fuji

DOLBY STEREO

MERRY CHRISTMAS MR.LAWRENCE

ector Oshima said this on location in Rarotonga.

was eventually replaced, and Celliers was executed. On that night, with Celliers' blonde hair lit up by the pale blue moonlight, Yonoi cut off a lock of his hair and bid him an eternal farewell.

A drama of men told through these episodes. This "men's riot" film is set on the battlefield, but it draws a line completely between it and the countless "war movies" that have come before, and is a new genre of film that delivers a scathing blow to the "movies depicting times of war" that are popular these days.

Directed by Nagisa Oshima. Oshima, who is as internationally renowned as Akira Kurosawa, needs no introduction. Born in Kyoto in 1930, he joined Shochiku in 1914 and made his directorial debut with "A Town of Love and Hope" (1950). In 1960, he became a leader of the "Japanese New Wave" movement with two films: "A Cruel Tale of Youth" and "The Graveyard of the Sun." However, he left Shochiku a year later following the infamous "Night and Fog in Japan" (1960) incident and founded the independent production company "Sozosha." Since then, he has continued to work in a wide range of fields, from feature films to documentaries. In 1975, he founded "Oshima Nagisa Productions," and in 1970 produced the Japanese-French coproduction "In the Realm of the Senses." This work was screened at the Cannes Film Festival's Directors' Fortnight and garnered international acclaim. His next film, "Ghosts of Love," won the Cannes Film Festival's Best Director award, solidifying his status as a global master. "Merry Christmas, Mr. Lawrence" was planned shortly after that, and is a work of great passion that was completed after four years of preparation.

If Celliers and Yonoi are the weft of this film, then Hara and Lawrence are the warp. The role of Sergeant Hara is played by Beat Takeshi. The "super idol Takechanman" was persuaded by the director as a "man with murderous intent," and he managed to squeeze time out of his extremely busy schedule to take part in the filming. His brilliant acting, even with his head shaved, astounded the foreign staff and cast.

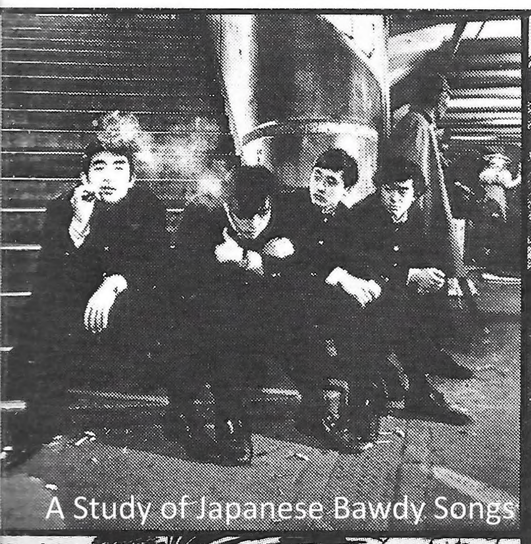
Tom Conti plays Lawrence, the "narrator" of the film. He is a famous British stage actor who has also won a Tony Award. His film credits include "The Duellists" (1977). In order to prepare for the role of someone who understands Japanese, he underwent intensive lessons, and the director gave him a big round of applause for his fluent Japanese.

Other cast members include the famous Australian actor Jack Thompson as the prisoner of war commander Hicksley, Johnny Okura as the military civilian Kanemoto, Homma Yuji as Private First Class Yajima, Uchida Yuya as the detention camp director, Mikami Hiroshi as Lieutenant Ito of the military police, and Kaneda Ryunosuke as Lieutenant Colonel Fujimura.

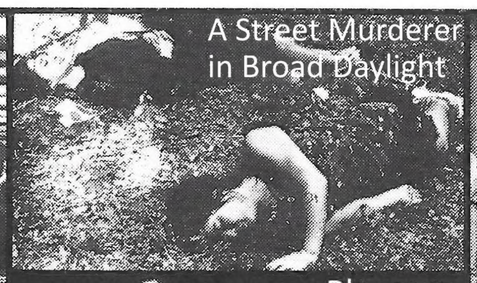
Incidentally, the original novel for this film is "In the Shadow Prison" (published by Shisosha) by South African-born, British-born Sir Laurence van der Post. His name is not well known in Japan, but he is world-famous not only as a writer, but also as an explorer, documentary filmmaker, and thinker. The original novel is made up of three parts: "Shadows Cast by the Prison Bars," "The Seed and the Sower," and "The Sword and the Doll." For the film adaptation, director Oshima himself and Paul Myersberg wrote the screenplay. (Running time: 2 hours 3 minutes)

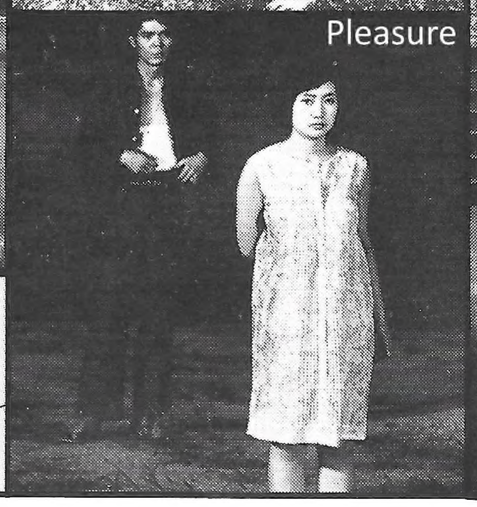
A FILMOGRAFY

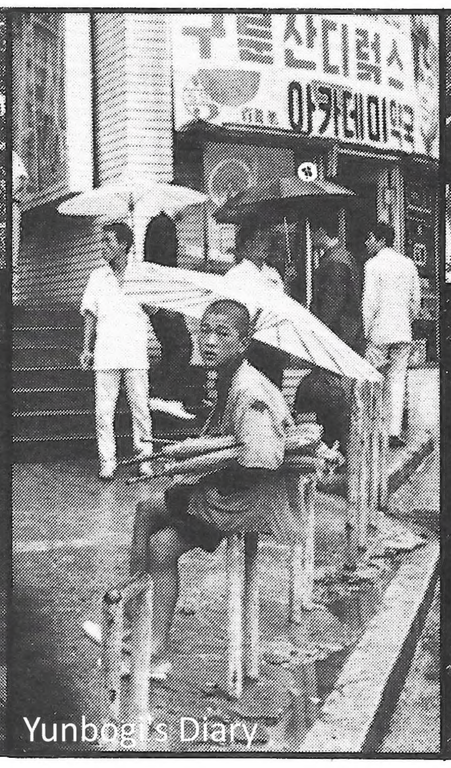
•1968
-Death by Hanging (Film, 117 min.)
-The Return of the drunkards (Film, 80 min.)
-The Greater East Asia War (TV, 98 min.)
•1969
-Shinjuku Thief Diary (Film, 94 min.)
-Boy (Film, 97 min.)
-Mao Zedong and the Cultural Revolution (TV, 50 min.)
•1970
-Secret History of the Post-Tokyo-War Period (Film, 94 min.)
•1971
-The Ritual (Film, 123 min.)
-Giant Army (TV, 72 min.)
•1972
-Joi! Bangla (TV, 25 min.)
-Summer Sister (Film, 96 min.)
-Goze, the Blind Female Travelling Entertainer (TV, 25 min.)
•1973
-Rahman, the Father of Bengal (TV, 25 min.)
•1975
-The Battle of Tsushima (TV, 50 min.)
•1976
-In the Realm of the Senses (Film, 104 min.)
-Biography of Mao Zedong (TV, 65 min.)
-Tombstone of the Living Sea: Trucks on the Ocean Floor (TV, 25 min.)
-The Living Island of Suicide (TV, 25 min.)
•1977
-Shoichi Yokoi: Chasing the 28-year-old mystery of Guam (TV, 50 min.)
-The Dead are Forever Young: The Tragedy of the Okinawa Schoolchild Evacuation Ship (TV, 40 min.)
•1978
-Ghost of Love (Film, 108 min.)
•1983
-Merry Christmas, Mr. Lawrence (Film, 123 min.)


A Study of Japanese Bawdy Songs

Tales of the Ninja


A Street Murderer in Broad Daylight


Pleasure



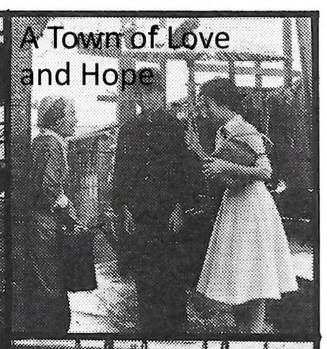
Yunbogi's Diary

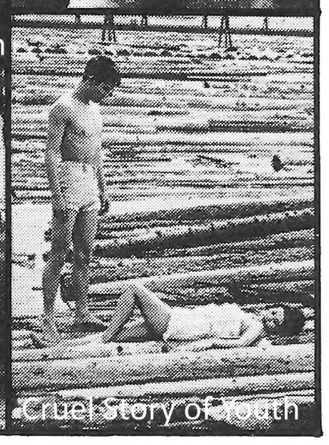
Breeding

Amakusa Shiro Tokisada

Night and Fog in Japan

Graveyard of the Sun


A Town of Love and Hope


Cruel Story of Youth

"I'm happiest when I'm taking pictures"----------Dir

■Explanation■

These men meet by chance amidst the historical inevitability of "war." A Japanese prisoner-of-war camp in the mountains of Java. The camp commander, Captain Yonoi, is an elite military officer who "was late to die because he was unable to participate in the February 26th uprising." His subordinate, Sergeant Hara, is a typical volunteer soldier from the peasant class who "gave his life to his country" without any doubt and became the Emperor's baby. Lawrence, the only prisoner Hara trusts, is a British lieutenant colonel who speaks Japanese and was captured by "good fortune." And then, British Army Major Celliers suddenly appears before them, appointing himself the "god of misfortune," sowing a seed in Yonoi's heart.

As they meet while drifting through the waves of history, their entire existence sparks a clash. East and West, rational and irrational, individual and nation, life and death, and love and hate... After many conflicts and a fierce ideological struggle, they reach a state of calm, sacred understanding, and tolerance. However, what awaits the men at this juncture is an inevitable separation amid the great surge of history.

One Christmas night in the camp's command center, Hara, his face flushed from alcohol, smiles at Lawrence as he is led out of his cell and says, "Father Christmas." Lawrence understands what he means and murmurs, "You're human after all." Years later, the irony of history reverses the positions of the two men. Lawrence visits Hara, who has been declared a war criminal. With his shaved head and exuding the dignity of a monk, he speaks calmly with Lawrence. And as they part, Hara transcends time and space and says, "Merry Christmas, Mr. Lawrence," with a broad smile on his face. (Incidentally, this final scene was described by Kobayashi Nobuhiko as "one of the most memorable scenes in the history of world cinema." Kinema Junpo, early January 1983 issue.)

Produced by Jeremy Thomas, this film, a full-scale Japanese-British co-production with a budget of approximately 1.6 billion yen, demonstrates his exceptional talent. Born in 1950, his father is director Ralph Thomas (The 39 Steps, 1950; The Kiss Is Killing, 1966). His first production was the Australian film "Mad Dog," which won the John Ford Award at the Cannes Film Festival in 1970, and at the awards party, he met director Nagisa Oshima. He subsequently worked on Jerzy Skolimowski's "The Shout" (1986 Cannes Film Festival Special Jury Prize) and Nicolas Roeg's "Jealousy" (1980 London Critics' Circle Best Director Award). This latest project, befitting his international talent, features a cast and crew spanning eight countries.

The casting for this film is truly exquisite. The cast is so diverse that it would be impossible to ever meet in such a large group.

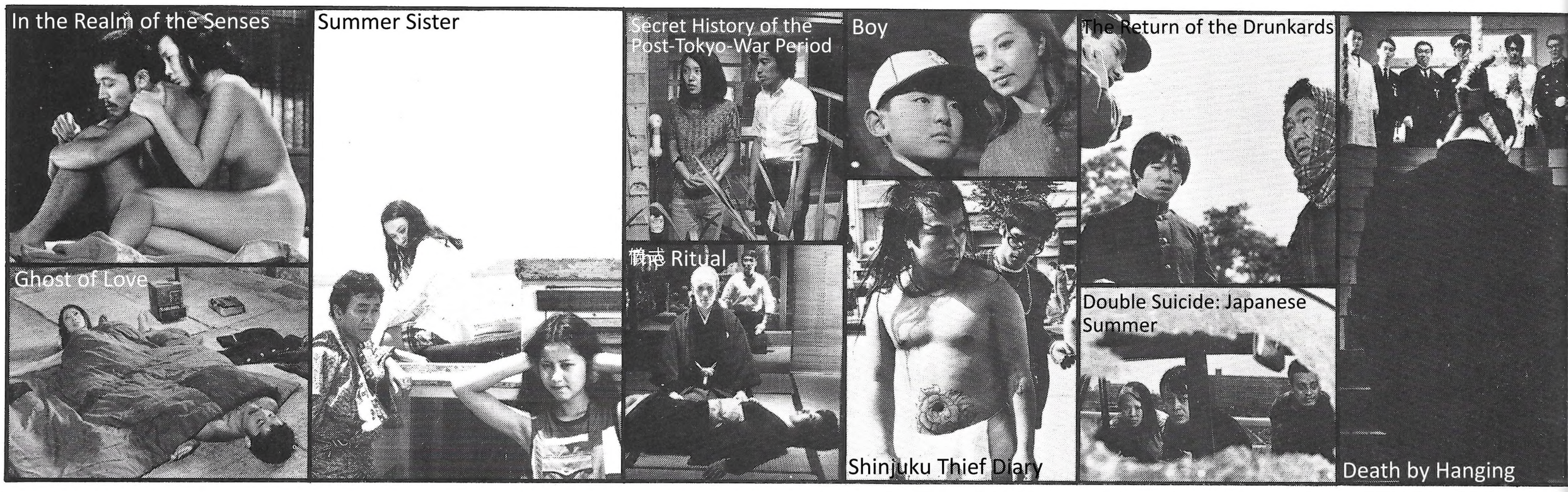
The role of the bewitching Celliers is played by David Bowie, a global superstar both as a musician and actor. His film appearances include "The Man Who Fell to Earth" and "Just a Gigolo" (1976). He also gained international acclaim as an actor in the Broadway production of "The Elephant Man" in 1980. It was during this time that he met director Oshima and readily agreed to appear in the film.

Ryuichi Sakamoto plays Captain Yonoi, an elite soldier whose mental breakdown is caused by the Celias. World-famous as a member of YMO, he was born in Tokyo in 1950. This is, of course, his first time appearing in a film. He is not only an actor, but also serves as the music director for this film. "I fell in love with the naive old man director Oshima," he said, and he spent about eight months on this film, from filming to music production.

One day, all the prisoners were lined up within the vast camp grounds. At the command of Yonoi, whose mental breakdown was due to the fluctuations between love and hatred for Celliers, he brandished his military sword at the prison commander, as if to cover up his own self-destruction. At that moment, Celliers stepped forward gracefully, grabbed Yonoi's shoulders, and placed his lips on both cheeks. Yonoi, whose entire being had crumbled like sand,

N A G I S A O S H I M

•1958
-Tomorrow's Sun (Short, 7 min.)
•1959
-A Town of Love and Hope (Film, 60 min.)
•1960
-Cruel Story of Youth (Film, 60 min.)
-Graveyard of the Sun (Film, 87 min.)
-Night and Fog in Japan (Film, 107 min.)
•1961
-Breeding (Film, 105 min.)
•1962
-Amakusa Shiro Tokisada (Film, 100 min.)
-Youth on the Ice (TV, 25 min.)
•1963
-The Forgotten Imperial Army (TV, 25 min.)
-A Little Adventure (TV, 60 min.)
•1964
-Because I Love You (TV, 56 min.)
-A National Railway Worker : Before and After the Cancellation of the 4/17 Strike (TV, 25 min.)
-Fake Name Girl (TV, 25 min.)
-Look Up, Toutoshi (TV, 25 min.)
-Fortress of Rebellion (TV, 25 min.)
-Record of Beehive Castle (TV, 25 min.)
-Crossing the Pacific on the Chita Niseigo (TV, 50 min.)
-The Tomb of Youth (TV, 40 min.)
-It's Me Here, Bellett (Film, 60 min.)
-Dawn of Asia (TV series, 13 episodes, 650 min.)
-Yunbogi's Diary (Short, 24 min.)
-Pleasure (Film, 90 min.)
•1965
-Fishing Boat in Distress: Forgotten Typhoon Disasters (TV, 25 min.)
•1966
-A Street Murderer in Broad Daylight (Film, 99 min.)
•1967
-Tales of the Ninja (Film, 131 min.)
-A Study of Japanese Bawdy Songs (Film, 103 min.)
-Double Suicide: Japanese Summer (Film 98 min.)



STAR MEMO

Ryuichi Sakamoto

RYUICHI SAKAMOTO

Born in Tokyo in 1972, he played the role of elite military officer Captain Yonoi and also served as musical director. He began studying composition at the age of 11. He was deeply moved by Beethoven's Piano Concerto No. 3 in junior high school and became passionate about classical composition. During high school, he was exposed to campus protests, yakuza films, jazz, and rock music. He graduated from the Department of Composition at Tokyo University of the Arts in 1974 and completed his studies at the Graduate School of Acoustics in 1976. While still a student, he played in bands such as Lily Band and Tatsuro Yamashita's band, and enjoyed success as a studio musician and arranger. In 1978, he released his solo album "A Thousand Knives," and shortly thereafter joined YMO. In 1979, he won the Record Grand Prix Arrangement Award. Recently, apart from his work with YMO, he has demonstrated his skills as a producer, releasing albums by artists such as Tokiko Kato, Hibari Misora, and Hiromi Go.

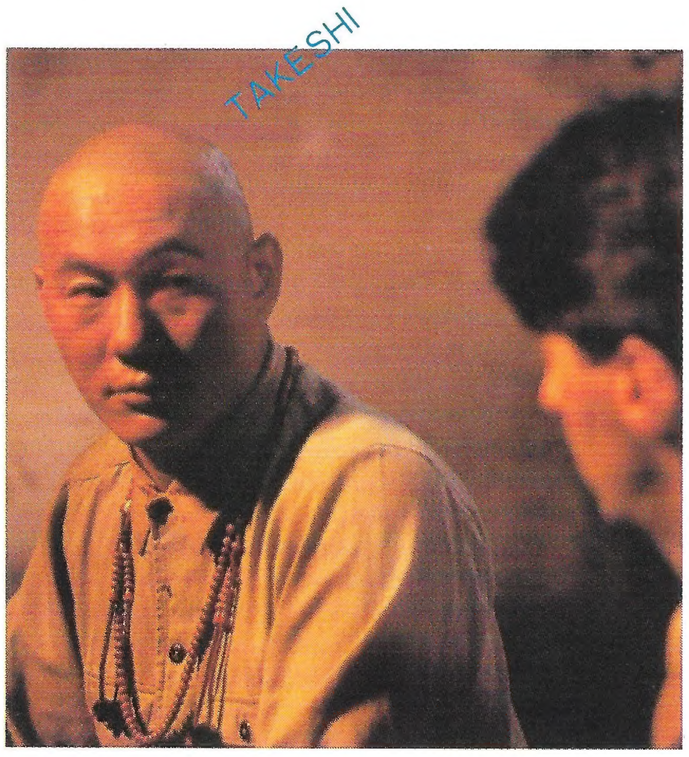
David Bowie

The actor who played the "god of calamity," Celliers was born in London in 1947. He made his debut as a singer in 1964, and the following year, in 1965, he changed his name from David Jones (his real name) to Bowie. He released his first LP, "David Bowie," in 1967, and became a global superstar with the huge success of his US tour in 1972. He performed in Japan in 1978, captivating many fans there as well.

As an actor, he has appeared in films such as "The Man Who Fell to Earth" (1975) and "Just a Gigolo" (1978), and received high praise for his role in "The Elephant Man" on Broadway in 1980. It was during this stage performance that he met director Oshima, and readily agreed to appear in " Merry Christmas, Mr. Lawrence."

DAVID BOWIE

Beat Takeshi

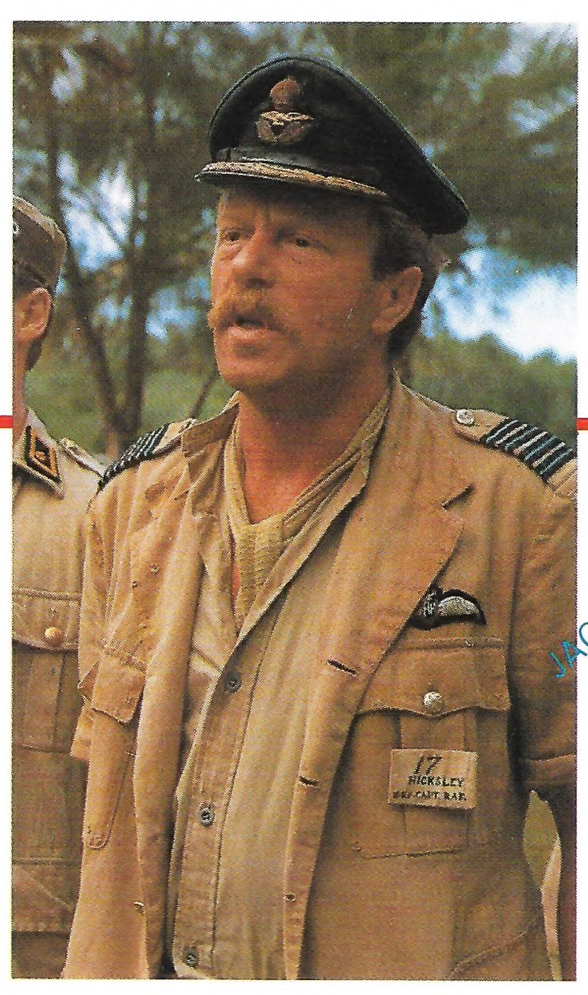


TAKESHI

He was born in Tokyo in 1946 and played the quintessential Japanese soldier, Sergeant Hara, who was courted by the director as a "man of murderous intent." In 1973, he formed the comedy duo Two Beat, creating the poison gas whirlwind amid the MANZAI boom. Needless to say, he has since enjoyed a remarkable career as a super idol. He's not only a stand-up comedian, but also a host, DJ, and TV personality, appearing out of nowhere. His publications have been a huge hit, with "Two Beat's It's Poison Gas!!" selling over one million copies, and his other best-selling hits include "The Happiest Man in the Three Kingdoms" and "Happiness All to Myself." He also continues to perform with the Adachi Ward Band. Around the same time as the film's release, a record he collaborated on with Ryuichi Sakamoto was released. His film appearances include "Sukkari... Sono Kide!" (1981). Currently (as of April 1983), he is a truly super idol, regularly appearing on TV and radio 10 times a week.

Jack Thompson

He played the role of Prisoner of War Captain Hicksley and is a nationally renowned Australian actor. He studied drama at the University of Queensland and made his film debut in "Outback". He then established himself as "Australia's most famous actor" with his role in the TV series "Spyforce". He has also made a name for himself internationally with his roles in films such as "Caddie", "Mad Dog Morgan", "The Chant of Jimmie Blacksmith", and "Breaker Morant".



JACK THOMPSON

Tom Conti

The actor who plays Lawrence, the "narrator" in this film, was born in Scotland. He studied acting at the Citizen's Theatre in Glasgow, joined the Royal Shakespeare Company, and gained acclaim as a stage actor, winning a Tony Award for his role in the Broadway production "Whose Life Do You Own?"

He also had a major role in TV series, winning the "Best Television Actor" award at the Glittering Prizes in 1970. His only film release in Japan was "The Duelists" (1977), but he has also appeared in "The Wall" and "Blade on the Feather."

There is no doubt that this work will gain him many fans in Japan.

TOM CONTI

Kan Mikami

The actor who played Lieutenant Ito of the Military Police was born in Aomori in 1950. In 1971, he participated in the All Japan Folk Jamboree and gained attention as an unusual singer. Since then, alongside his musical activities, he has continued to work in a wide range of fields as an actor, appearing in ATG's "Death in the Countryside" in 1974. His major film appearances include "New Battles Without Honor and Humanity: The Head of the Boss," "Okinawa Yakuza War," and "New No Longer Human."

Yuya Uchida

The actor who plays the prison warden was born in Kobe in 1930. He has been passionate about rock music since high school and is a self-proclaimed rock fanatic, and is now a boss figure in the Japanese rock scene.

His first starring role as an actor was in the 1977 ATG film "Discontinuous Murder Case." He has since appeared in "The Most Dangerous Game," "Peach Butt Girl," and "Waterless Pool." He is also producing his latest film, "Mosquito on the Tenth Floor."

Hideo Murota

He played the new camp commander, Captain Gondo, and was born in Hokkaido in 1937. In 1957, he passed the audition for Toei's 4th New Faces and appeared in numerous Toei yakuza films. He gained attention in the "Battles Without Honor and Humanity" series directed by Kinji Fukasaku. He later formed the "Piranha Gang" with Takuzo Kawatani and others, and has continued to be active not only in films but also on TV.

Johnny Ohkura

The actor who played the military officer Kanemoto was born in Kawasaki in 1951. He gained popularity as a member of the rock group Carol from 1972 to 1975. After the group disbanded, he has continued to work in a wide range of fields, including solo careers, composition, writing lyrics, and film music. As an actor, he has also appeared in films such as "The Head of the Boss," "Gate of Youth (Independence)," and "Distant Thunder."

Ryunosuke Kaneda

The actor who played Lieutenant Colonel Fujimura was born in Tokyo in 1928. His father was a showman, so he made his stage debut at the age of five. After a short hiatus, he made his debut in "Red Light District" at the Meijiza Theater in 1956, and has continued to be active on stage ever since. His film debut was in "Akumyo Juhachiban," and he has played many roles, including as a yakuza boss, as well as appearing in "The Magnificent Clan," "The Inugami Family," and "The Flag in the Mist."

Rokko Toura

He played the military tribunal interpreter and was born in Osaka in 1930. He was a classmate of director Oshima during their time at Kyoto University. This connection led to his film debut in "Grave of the Sun." He subsequently appeared in almost all of Oshima's films, from "Night and Fog in Japan" and "Cultivation" to "Ritual" and "Summer Sister." He also worked energetically in other directors' films, leaving a lasting impression as a brilliant supporting actor with a chaotic mix of intelligence and malice from the 1960s to the 1970s. Recently, he has also appeared in many TV dramas.

Yonoi, who was also considered to be the only one who could be considered. Sakamoto, appearing in his first film, said at a press conference that he accepted the role because "I wanted to try working with a cheerful-looking older man like Oshima Nagisa." However, he was so committed to this film that after seeing it, he locked himself in the studio for 200 hours to write and perform the music, which was extremely memorable.

■Production budget: 1.6 billion yen! First full-scale collaboration

It had been five years since the idea of making a film was conceived. In early '82, it was decided that half of the investment would be from foreign capital. TV Asahi also invested on the Japanese side. Shochiku agreed to distribute the film, marking Japan's first 50/50 collaboration with foreign capital. The production budget was $300,000. At the time of filming, the yen was weak, so this translated into a whopping 16.6 billion yen. Filming took place over 10 weeks on the island of Rarotonga, a territory of New Zealand, and in Auckland. With a total of over 100 staff and cast members staying in Rarotonga, which has a population of 7,000, the island's population suddenly increased by nearly 10%. The island had only one full-fledged hotel, which was rented out and filming continued on location amid the scenic South Pacific scenery.

■Takeshi participated!

Of the four main characters, Beat Takeshi was the last to be decided. According to the original novel, he is a typical Japanese non-commissioned officer with a hunched back, bow-legged stance, and a small build, except for his beautiful, shining eyes. The Takeshi in this film fits so well that one wonders if the original author, Van der Post, modeled the character after Takeshi.

Takeshi, the busiest man in Japan, joined the location shoot later than everyone else, but when the news broke that Takeshi had been chosen to play Hara, director Oshima apparently received two different reactions: some said, "To have your eye on Takeshi, Oshima-san, that's just like you!" and others said, "Is everything okay?"

Director Oshima and Takeshi were old friends, having appeared together on TV as regulars, but they never expected to work together, and Oshima would give advice to the film-loving Takeshi. There's no need to say anything about the reaction after the film was completed. Even when people asked him if he was okay, he now says, "I could only think of Takeshi."

■Rarotonga becomes famous

Before filming this movie, only 49 Japanese people had visited Rarotonga. The island has an international airport and is the most pristine and beautiful of the last paradise. During the long filming period, the staff and cast grew tired of the island, which had nothing but beautiful scenery, but when they returned to Japan, they all said in unison, "If I ever go abroad again, it's to Rarotonga!"

Episode Collection

■About the original work

In 1926, at the age of 19, the original author, Sir Laurens van der Post, met Mori Katsue, captain of the Canada Maru, which sailed from Japan to South Africa, and spent some time in Japan. He subsequently wrote journalism in London, defending Japan, which was becoming increasingly isolated around the world. Ironically, during World War II, he was taken prisoner by the Japanese army in Java, and served as a liaison officer because he spoke some Japanese. Needless to say, this experience figures prominently in the novel "In the Shadow Prison," on which this film is based.

Director Oshima has compiled the original work into a trilogy, including "The Shadowless Prison Barrier," which depicts the relationship between Hala and Lawrence, and "The Seed and the Sower" by Yonoi and Celliers, into one film, without destroying the essence of the original.

When "The Shadowless Prison Barrier" was published in 1952, a great deal of controversy arose in Britain over the interpretation of the character of the protagonist, Hara, and it is said that there was a great deal of criticism that the Japanese were portrayed in too good a light.

■About the decision to make it into a movie

Director Oshima won the Best Director award at the Cannes Film Festival in 1978 for ``The Ghost of Love,'' but soon after he read the original story, he decided to make it into a film. Director Oshima, who had shot two films in a row with French capital, ``Corridor of Love'' and ``The Ghost of Love,'' began looking for Japanese capital, but it was not easy to find a major film that had an initial budget of about 1 billion yen. During that time, the scenario was rewritten many times, and further work continued with translation into English.

■David Bowie waited two years for me!!

While they were searching for funding, they also had to decide who to cast as Celliers, one of the main characters. Robert Redford was considered, and director Oshima met with him, but the role proved too difficult for him, so the next person they came up with was David Bowie.

Handsome, mysterious, and elegant... he was the closest to the image of the original novel! Director Oshima met Bowie in New York at the end of 1980, during the Broadway run of "The Elephant Man." The smash hit had made Bowie a top-class actor, not just a singer, and he shook Oshima's hand, saying, "I read the script and got excited. I want to do it right away." And even though his schedule wasn't set, he showed his utmost kindness, saying, "I'll make myself available whenever it suits my film schedule." Filming finally began in August 1982. Bowie had been waiting for nearly two years.

■I was interested in "Funny Old Man"!

There were many candidates for the role of Yonoi. However, due to scheduling conflicts, it was difficult to decide on a role, and many people wanted to play it, but it was Ryuichi Sakamoto who finally adjusted his schedule and played the role of

KS

KS

oner of war camp in Java, 1942.

Story

Sensing his presence, Celliers nimbly overpowered Yajima and knocked him unconscious with a chop. Celliers escaped from the cell, rescued the tortured Lawrence, and headed for the exit.

Suddenly, Yonoi appeared before him.

Celliers got ready. Yonoi stood straight ahead without even looking back.

There was silence for a moment. But then Celliers suddenly lost his stance and thrust his sword into the ground.

The funeral for Yajima, who committed seppuku. Hara quietly recites sutras. Lawrence is taken away in front of Yonoi, who is in silent prayer. Yonoi announces that Lawrence will be executed. "If there is a crime, someone must be punished," Yonoi says. "Am I dying for my faith in your order?" Lawrence asks. Hara continues reciting sutras, as if unaware of the exchange between the two.

Lawrence is taken back to the cells, and placed in the cell next to Celliers. The two talk through the wall. Lawrence is transported to memories of the woman he met only twice, just before the fall of Sinzapol. As Celliers hugs his knees, a beautiful boy soprano voice flows into his ear. It's the voice of his beloved younger brother. His introverted brother. For Celliers, childhood memories of his brother still tug at his heartstrings. He hears the sound of guards' boots. Lawrence prepares himself for death. But unexpectedly, Celliers is also drawn to the action.

Hug and Death

When the two were taken to the command room, what they saw was a smiling Hara, flushed from the alcohol. "Mr. Lawrence, Father Christmas. Do you know?"

Hara asked, smiling at Lawrence. For a moment, Lawrence didn't understand, his eyes wandering into space, before finally understanding and smiling back. "I know, Hara. Father Christmas. You mean Santa Claus, right?" With a beaming smile on his face, Hara repeated with satisfaction, "Tonight, tonight, I'm going to have a Father Christmas!"

Just then, a soldier brought Hicksley in. Hara stopped laughing immediately and handed him over to the two men, telling them they could go home with him. The moment the three were about to leave the room, Hara's barbaric voice rang out, as if squeezed from the depths of his stomach. "Lawrence!!" Lawrence turned around. "Mary Christmas, Lawrence!" Hara's smile was the same as always.

At Yonoi's command, all the prisoners were lined up in the parade grounds. They were surrounded by fully armed Japanese soldiers. The prisoners in the hospital ward were gone. Yonoi was furious. As Hicksley protected the half-dead sick, he asked again how many weapons experts there were. "There aren't," Hicksley replied. Yonoi shouted sharply, "I'll cut you down!"

He let out a sigh. His sword was drawn. At that moment, Celliers stepped gracefully out of the group of prisoners. He approached Yonoi. He grabbed Yonoi's arms with both hands and pressed his lips to his cheek. Yonoi fell backwards. In the next moment, the orderly leapt at Celliers, and other Japanese soldiers joined in, attacking him.

Yonoi was replaced and the new Captain Gondo took up his post. A deep hole was dug in the center of the parade ground. Celliers was buried alive with only his head sticking out. One night, Yonoi quietly appeared from the moonlight. Approaching Celliers's head, which had a gruesome appearance, he cut off a lock of his blond hair. He then came around to the front, saluted dignifiedly, and walked away. A white moth had landed on Celliers' dead face.

Merry Christmas, Mr. Lawrence

Time passed, and it was 1946. War criminals were being held in custody.

A jeep pulls up in front of the prison, and Lawrence gets out. He has come to visit Hara, whose execution is the next day. "I knew you would come, Lawrence," Hara says, speaking to him in English for the first time. Lawrence tells him that Yonoi has entrusted him with Celliers's hair, to be offered at a shrine in Japan. The two share memories of Christmas Day. Eventually, Lawrence stands up, as if shaking off his thoughts, bows deeply to Hara, and heads for the exit. The moment he tries to open the door, Hara yells at him in the same barbaric voice he has heard so many times in the detention center.

"Lawrence!" Lawrence turns around to see Hara's smiling face.

"Merry Christmas. Merry Christmas, Mister Lawrence."

Ominous Omen ---- Japanese pris

Yonoi and Celliers Emerge From the Smoke

1942, Java (now Indonesia).

In Lebaksenbata, a valley in a mountainous region where large waves swell, there is a Japanese prisoner-of-war camp housing 600 prisoners.

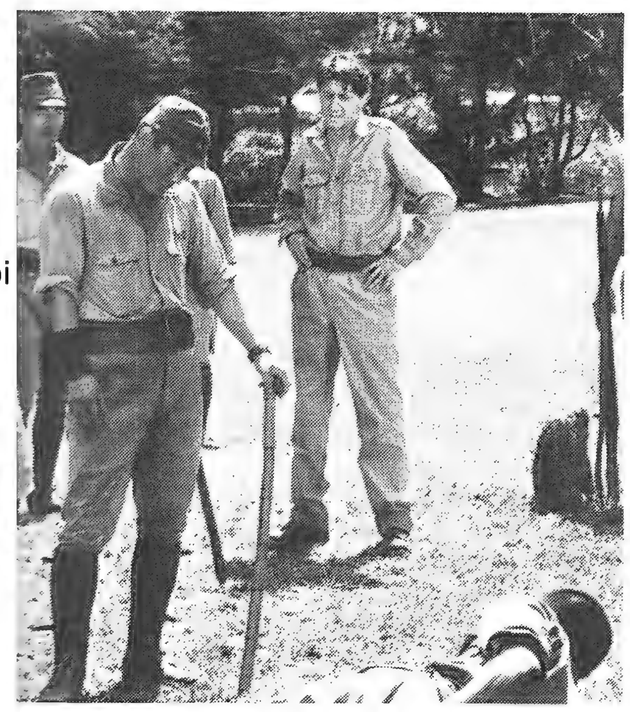
In the twilight before dawn, Japanese Sergeant Hara wakes up British Lieutenant Colonel Lawrence, who is staying in the officers' quarters, and takes him to the parade grounds. In the square, Dutch soldier De Jong and Korean military employee Kanemoto are lying around. Kanemoto has sneaked into De Jong's cell and raped him. Hara decides to take action on his own initiative, and has Lawrence, who speaks fluent Japanese, present as a witness in case anything goes. At that moment, the camp commander, Captain Yonoi, calls out with determination. Lawrence immediately calls out to Yonoi. Hara knocks him down. Taking advantage of the opportunity, Kanemoto pulls out the bayonet of a soldier beside him and plunges it into his stomach.

At that moment, Yonoi, dressed in a kendo uniform, appeared accompanied by his orderly, Corporal Ueki and Private First Class Yajima. Yonoi instantly understood the situation, ordered Hara to report back later, and headed to Batavia (the name of Jakarta during the Dutch colonial period) to attend a military conference.

The military trial of British Army Major Jack Celliers began in a courtroom at the 16th Military Detention Center in Badabiya. Celliers calmly maintained his innocence throughout. His blond hair was dazzling, and the judges avoided making eye contact with the defendant, except for Yonoi, who stared at Celliers with a strange gaze, as if possessed by a demon.

"The verdict is guilty and the sentence is death. The execution will now begin," the voice of the prison warden echoed throughout the execution grounds. Swaying off the guards' help, Celliers walked up to the execution post on his own, and even though his wrists were chained to the post, he stubbornly refused to be blindfolded. "Fire!" A gunshot rang out. Eventually, Celliers's still-standing figure emerged beyond the fading smoke. The gun had been a blank. "This is terrible," Celliers muttered. Yonoi slowly walked up behind him.

Strafer Jack and the Shame of Life



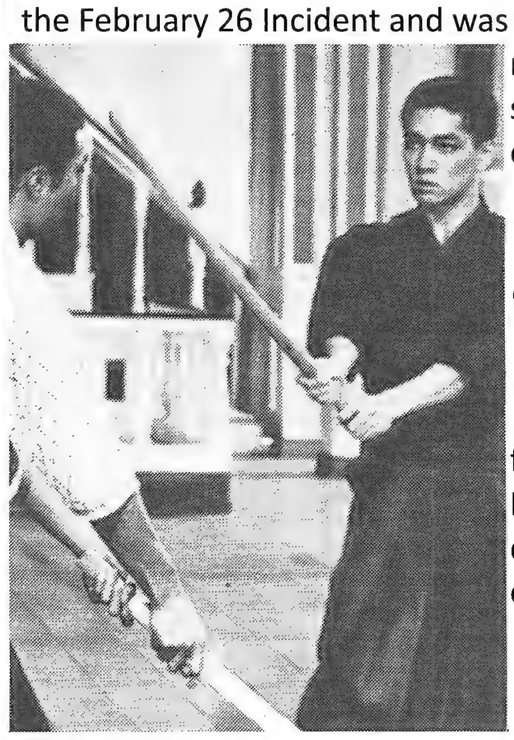
Celliers is sent to the Lebaksenbata POW camp. Lawrence is shocked to see Celliers brought in, barely breathing. He is a former comrade-in-arms. Lawrence instinctively rushes over to him. Yonoi orders Hara to immediately take Celliers to the infirmary.

Yonoi called Lawrence and questioned him about Celliers. "Strafing Officer Jack, he's the best. But why are you asking about him?" At that moment, Chief Prisoner of War Hicksley was brought in. Yonoi ordered him to provide a list of the prisoners who were experts in weapons and firearms. Hicksley refused, saying he could not provide information that would give the enemy an advantage. Yonoi told him that if he did not follow his orders, he would replace the Chief Prisoner of War. It was only then that Lawrence realized Yonoi's intentions.

One night, while Lawrence was staying overnight in the hospital ward to protect De Jong, Hara crept up on him. He questioned Lawrence about why Yonoi wanted Celliers to be the prisoner of war commander, even if it meant causing chaos. Hara's logic was that such a fine officer would not have survived the humiliation of being a prisoner of war. "Lawrence! Why don't you die? Why don't you commit suicide? How can an officer like you endure such shame?" Hara pressed Lawrence. Lawrence replied that being captured was a matter of luck, and surviving was no shame.

At that moment, Yonoi appeared with Yajima. He stared at Celliers's face illuminated by the flashlight. He then told the doctor beside him, "Get well soon!" and turned around to leave.

Hara appears at Yonoi's training hall and tells him that Lawrence has requested a meeting because the prisoners are frightened by his sharp fighting spirit. Yonoi suddenly tells Lawrence that he was demoted to Manchuria three months before the February 26 Incident and was therefore unable to participate in the uprising, meaning he was late to his death. He then summons Hara and announces Kanemoto's execution.



"Lines" and Red Flowers

Hicksley and other senior prisoner officers were forced to be present at the execution site, and Kanemoto, with trembling hands, plunged a dagger into his stomach. The moment Hara cut off Kanemoto's head, De Jong bit off his tongue. "Bravo! Show your respects!" ordered Yonoi. The prisoners ignored the gun salute and tried to leave. A Japanese soldier with guns drawn blocked their way. "Don't you even care about the death of your own soldiers?" roared Yonoi. Lawrence pressed him, saying, "You're wrong. No, we're all wrong." Enraged, Yonoi ordered everyone in the camp to undergo 46 hours of house arrest and fasting.

Roll call continues in the ward where the "execution" is taking place. Celliers is not there. Just as a military personnel is about to go out to report, Celliers returns carrying a basket full of red flowers. These flowers are for food, Celliers says. "For De Jong," he hands each flower to each patient. Hidden beneath the flowers are steamed buns. The patients cheer. They sing hymns and place flowers on De Jong's bed. Suddenly, inspecting soldiers enter. Celliers tells the distraught patients to keep singing and sits down on De Jong's bed. The soldiers who discovered the steamed buns reprimand De Jong's bed and question Celliers. He slowly reaches out and puts a flower in his mouth. The soldiers beat him and take him away.

At that moment, the jeep Yonoi was riding in suddenly came to a halt. Hearing the commotion, Hara and Lawrence rushed over. Yonoi looked at Celliers and shouted, "Are you the God of Calamity?" Celliers ate the flower and said, "Yes. I want to be your God of Calamity." Lawrence shouted, "He is not the God of Calamity. He is a human being. Throw away your superstition!"

The God of Calamity and the Boy Soprano

Lawrence and Celliers were put in solitary confinement. One night, Yajima sneaked into Celliers' cell and held a bayonet.

MERRY
CHRISTMAS
MR.LAWRENCE

th of a legend

Nagisa Oshima's Angry Shouting Incident

He remembered that Takeshi had declared that "director Nagisa Oshima and the main staff will arrive in Rarotonga on August 1, 1982, and will return to Japan on August 15," and yelled at the actor sitting next to him.

The actor who was scolded looked confused and didn't know what was going on, and Takeshi was the only one who was chuckling.

Testimony - Director Oshima: "It's a complete lie that I yelled at Takeshi. After all, he returned to Japan first and said what he wanted to say. If I return a month later, no matter how much I say it's different, it won't change anything."

An Hour of Rehearsal wasted

In the scene, a large gate made of palm trees opens on both sides, and Takeshi leads the prisoners through the gate of the camp. Director Oshima carefully discussed with the actors playing the soldiers on duty opening the left and right gates, "Listen, both sides have to open at the same time here. Let's rehearse!" They rehearsed again and again, and finally, at the final rehearsal, he said, "OK! This is the right timing, let's go!" The assistant director came running up, saying, "Director, the gate's broken!" "What's a gate? It doesn't matter! Just leave it open!" Everyone around him looked confused. What was the point of rehearsing for so long?

Testimony - Assistant Director Ito: "After a thorough rehearsal, he suddenly said, 'Keep it open!' I was surprised. But the truth is, it was my fault for saying it broke just when everyone was getting into the mood, so I now understand that it was the right decision to shoot it that way."

The Lizard Academy Awards Incident

The first scene. A close-up of the lizard is meant to create a southern atmosphere, and the director wanted to freeze the lizard for about three seconds before moving on to the interior of the camp, but the lizard wouldn't listen. It would move and move out of frame. David Bowie and Tom Conti arrived on August 22nd, and the Japanese cast, led by Ryuichi Sakamoto, arrived, and full-scale filming began. On August 28th, Takeshi arrived. He arrived early in the morning and went straight to the set. No matter how many times they tried, nothing worked. One of the staff members said, "Why don't we hit the lizard on the head a little to soften it?" "Yeah, that's a good idea," and slammed the lizard's head. This time, instead of moving, the lizard just dropped to the ground. "Let's give the lizard a cue this time," "Yeah, let's do that," but no matter how much they tried, the lizard wouldn't listen. Finally, Director Oshima, frustrated, turned to the lizard and said, "What production company are you from?"

Later, Takeshi said, "If anyone from this movie is going to win an Academy Award, it's that lizard."

Testimony - Director Oshima: "That's not actually a lizard, it's a newt. And it's said that I yelled, 'Which production company is this?!' But it's true that at the time I was irritated and felt like yelling. I'm sure that Takeshi sensed my mood even though he was busy and made up this story, but he's a genius, after all."

Ryuichi Sakamoto's Eel Incident

Ten days after Takeshi arrived in Rarotonga, a promotional man arrived later and brought him a gift: grilled eel. Just as Takeshi, Johnny Okura, and Takeshi's manager, Kikuchi, had finished eating it, Ryuichi Sakamoto appeared and threw a tantrum, "What are you eating? Ah, it's disgusting! I've been here a week before Takeshi, and you still won't let me eat, so I'm not going to start filming tomorrow unless you let me eat eel!" Takeshi and Johnny Okura were completely at their wits' end. After running around the staff, they finally managed to get hold of an eel and made Ryuichi an unadon (eel bowl) for him. Apparently, Sakamoto ate it with tears in his eyes.

Testimony - Sakamoto Ryuichi "That eel was really delicious. It's a bit of an exaggeration to say I cried, but it's true that I got angry when I heard he had eaten eel. Takeshi was tired from the trip and hadn't remembered his lines very well. Annoyed, Director Oshima yelled at Takeshi, who kept getting his lines wrong, "What are you doing?" But Oshima said, "When I got angry, it was a little over two weeks after we arrived in Japan, and that was the toughest time for me."

Testimony - PR man: "It seems like I gave it only to Takeshi, but in fact I gave it to his manager, Kikuchi. I gave six packs of eel in total, and I gave one left over to Kikuchi, so I assumed that it had naturally reached Takeshi and Sakamoto... But where on earth did the remaining eel go?"

Johnny Okura and Takeshi's Marijuana Scandal

Rarotonga is an island that feels like another world, but the longer you stay, the more boring it becomes. After all, it only takes 40 minutes to drive around the island. There's nothing to do. Takeshi, who doesn't have any free time on a daily basis, says, "That's right! This is a southern island, so there must be some marijuana around," to which Johnny Okura replies, "That's right, that's right." It's a small island, but there are some shady characters. One of the staff is close to these shady men.

Takeshi quickly persuaded the staff member and set about obtaining marijuana. The staff member confided in broken Japanese with the gangster-like man, "It's decided. Tomorrow, same time, here. Marijuana for 10 dollars," he said proudly. The next day, the three of them went out with excitement, when the suspicious man from yesterday approached them. He was clutching something in his hand. Looking more closely, they saw that he also had 10 dollars with him!

Testimony - One staff member said, "Takeshi is really good at making up stories, so I don't know how much of this story I can believe, but he's a strange guy. He tells jokes in Japanese on set, and even people like David Bowie laugh out loud. He's well-received by the foreign staff, and he's a really strange guy."

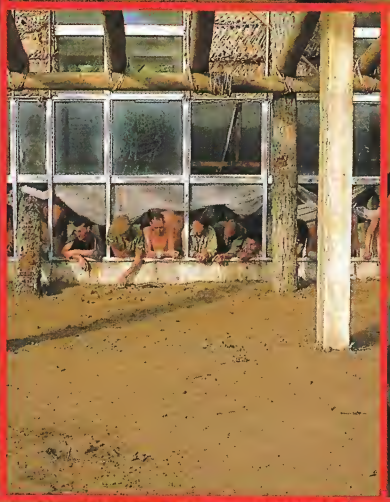
Takeshi's

Location Diary

Bir

As you know, Beat Takeshi is one of the busiest Japanese people. And yet he participated in the filming of "Merry Christmas, Mr. Lawrence" for an astounding three weeks. Of course, David Bowie and Ryuichi Sakamoto participated in filming for 10 weeks, but even though it was only a third of that, the fact that Takeshi was away from Japan for three weeks was big news in the entertainment industry these days.

Therefore, he arrived later than everyone else and returned earlier, and as a result, location information was spread throughout Japan by Takeshi (or rather, by word of mouth) while filming was still in progress. The following is an interview with the location diary based on Takeshi's report. It is not certain whether this is true or not. However, some of this is now firmly believed to have happened as legend.



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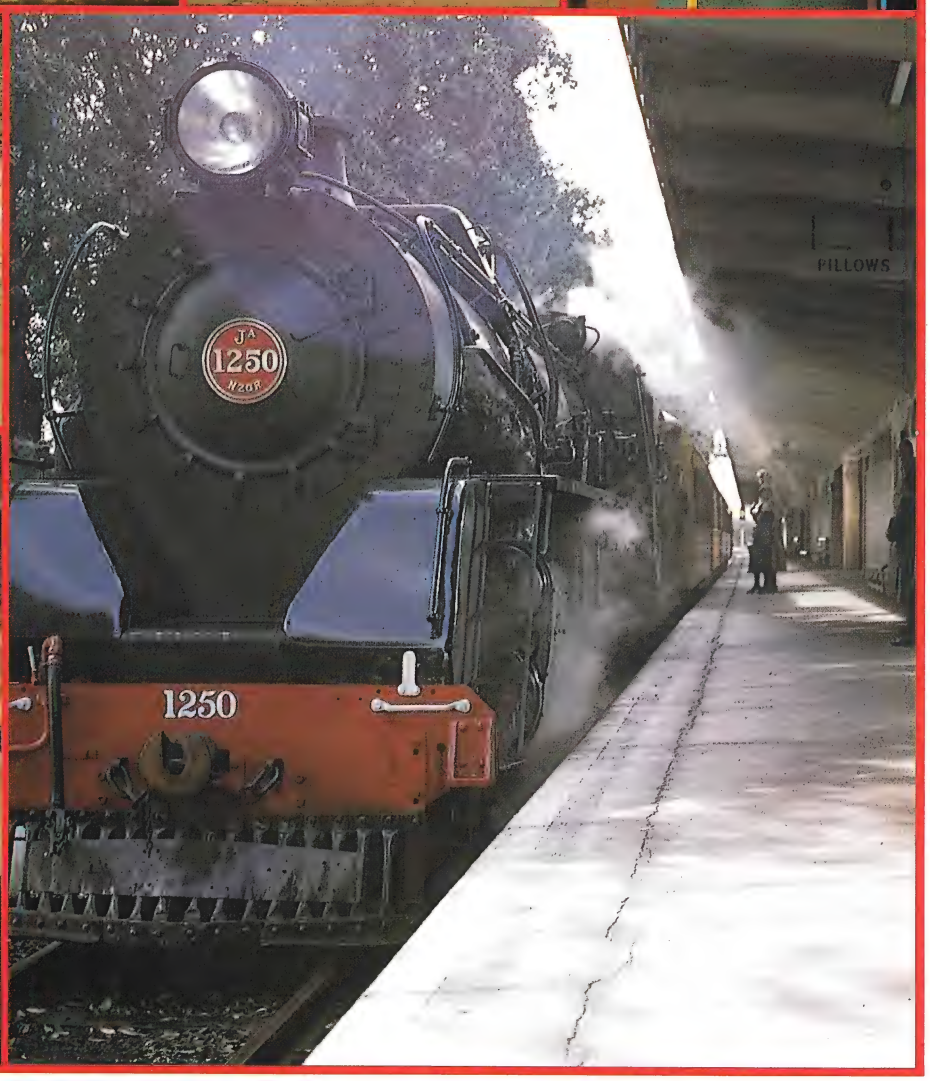
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PILLOWS

ough the Camera Viewfinder and Heard Music.

when I saw the rushes, it was the first time I'd ever seen anything like it. I couldn't help but sneak glances at the faces of the people around me. Everyone else was calm, and when it was over they were holding hands and saying "That's great, that's great." I thought to myself, "This isn't good." What remains is the music, right? I was worried that I had to work really hard. When I mentioned this to Jeremy after it was finished, he said that it's the same with any film. Apparently that's how it is during rushes. It made me realize once again the power of music. But when you think about it, it makes sense. For example, if you film a mundane coffee cup for two minutes, no one would watch it if that was all. But if you attach a meaningful sound to it, then those two minutes with the mundane coffee cup take on meaning. I thought that film is thoroughly a syntax of meaning. Meaning is the basis.

It's a big difference from the way I normally make music. That's why it was so rewarding, and I'm not trying to act all cute. This job made me realize a lot of what I'm lacking. I think my inner range has widened, and I think it will have a big impact on my future musical endeavors. Of course, I don't mean that I'll be doing a lot of film music. I'm planning to release a solo album around autumn, so I'm looking forward to it. I'm sure it will change me somewhat. It would be nice if I could express myself more openly. I've talked a bit too much, so I'll stop here...

During a Break in Filming, I Looked Thro

坂本龍一
RYUICHI SAKAMOTO

I was the one who suggested doing the soundtrack for “Senmei.” So, Oshima-san said it was OK as long as the producer (Jeremy) said it was OK... For me, acting and appearing in films wasn't appealing in itself (though I know that might upset some people), so I really wanted to try my hand at film music, something I'd never done before. Plus, it allows me to meet far more people than if I'd stayed in the narrow music industry. My main goal with acting is to broaden the scope of my musical activities. It wouldn't be interesting if I became a celebrity. There's no way I could become an interesting celebrity. I've always hated being in front of people. I was never popular in class as a child, and I've never liked pleasing others, nor have I ever made an effort to do so. In short, I'm just not that interesting. There's no way someone like me on screen would be entertaining for others to watch. It's no good. So I'll be careful and avoid appearing on screen as much as possible. This time, Takeshi more than makes up for it, so please forgive Dozo Taira. So, even if someone you meet or see isn't funny, the music they create can still be interesting. Making music is a very personal endeavor, so there's no time to try to make other people laugh or entertain them. So, even if you meet a composer who seems like they're doing a great job, you won't find them to be that funny. But if they're making good music, even if they don't look funny, other people will say things like, "That's cool." Lately, when I meet new people, I feel like I have to say something funny, so I've been feeling guilty about not putting in enough effort...

That's right. Some people ask me if I was in Rarotonga and was inspired by the wonderful environment of sun, sea, and fruit, but that's not true. You can't have the lofty feeling of wanting to make music in a place like that. If you're not in the mood, no one will create, so if you're in a place where the day ends with the sun and sea, you don't get that kind of mood, at least for me. I wake up in the morning, look out at the ocean that stretches all the way to Antarctica, have breakfast, perform, come back, and sit in a bar watching the sun go down while drinking a New Zealand-made Vailima. Doing things like this doesn't inspire me to be creative. But just once, during a break in filming, the cameraman, Mr. Sugi, let me look through the viewfinder, and I heard a sound. It was just one note without any melody, but it felt like countless sounds crowded together. When I saw Rush later in Tokyo, I was imaging that sound, and it wasn't bad, so I made the idea a reality. It's the scene where Yonoi performs the “gyo” ritual.

I believe the more ideas and spontaneous thought you have, the better. They're the catalyst for creating music, so once you actually start creating, they're subject to realistic constraints and constantly change. And sometimes they turn out to be completely different from your original idea, or even better, and that moment is incredibly exciting. It's a pleasure I can't possibly convey to others. The more of these things you have, the more you get into the groove, so it's best to have as many ideas and spontaneous thoughts as possible. And if you can steer those coincidences in a direction that brings you pleasure, that's what matters, I think, and that depends on your technique and experience. Sometimes I force ideas out of me, but it's better when they come out unintentionally, so I don't get tired.

Of course, there are many ways to create music, and I don't always do this alone, but this is the most interesting thing. I think Oshima's filmmaking method is similar. Some people might come up with a strict set of ideas and create a perfect blueprint before they start, but Oshima's method seems to be fundamentally closer to mine. You could call it controlled improvisation... So the most interesting part is creating it, and once it's finished, you try to get as many people involved as possible to see it. These are completely different jobs. Some people do both, and it's fine to divide the work up. Oshima and I do both. Both are interesting, but they're completely different. Different jobs.

What surprised me was how powerful words are in the medium of film. To be honest, when I saw the rushes I was intimidated. Of course, even though I was an amateur, I tried my best. I didn't want to embarrass myself or feel self-loathing later. The other actors were the same. The staff were the same. Everyone was working hard on the set. But

Dizzying Skin Conflict

Karajuro

It's as if shogi pieces have danced onto a chessboard, or chess pieces have slipped into shogi, and there is a dizzying conflict of skin of different colors. This conflict unfolding between men from the east and west is not the kind of human interaction that is often used in compositions about war and humanity, but rather what should be called a dialogue of impossibility. Moreover, Oshima Nagisa has imbued the characters that appear here with an element that makes you feel that this is the absolute value of sensuality. Takeshi's sorrowful "Merry Christmas Lawrence," which tells us of the existence of such a magnetic field, is sure to fascinate Lawrence's children who watch it, evoking a certain sense of dread. (Excerpt from "Battlefield's Merry Christmas," published by Kodansha)

Japanese Theory on Humanity

Tadanori Yokoo

When I saw "Merry Christmas Mr. Lawrence," the subtitler hadn't been installed yet, so I struggled to understand the English dialogue. However, the visual expression was so independent that this didn't pose a problem at all. Nagisa Oshima's consistent theme once again penetrates deeply into the realm of our imagination. It is a theory of the Japanese, addressed to Japan and the world by a Japanese person, for "humanity."

Two Types of Dialogue Are Key

Shigesato Itoi

There is no fake "hope" in this film. The rulers that each character carries with them are acting out a battle of wits. The film depicts a situation in which people cannot survive without using their rulers as swords to fight each other. Ultimately, understanding each other is impossible, and there are no winners or losers, and everyone ends up defeated. However, there is a hint of "hope." And that is in the fact that the dialogue in this film is divided into two types: "loud shouts" and "low-voiced murmurs." That's all I can say for now. (Excerpt from "Battlefield's Merry Christmas," published by Kodansha)

Crazy Beautiful Man

Azusa Nakajima

Each of the people who appear in this film is possessed by some kind of idea. The possessed men are both mad and beautiful. It reminds me of Huysmans' words: "I'm only interested in madmen, saints, and villains. The rest are the common people."

And in this world of madmen, saints and thieves, the blonde David Bowie is an erotic "Passion of the Christ." This film is a new Calvary story.

Kindness After Hardship

Kansai Yamamoto

The men in this film are very kind. To me, kindness is not something that just appears at first glance, but rather a man who works hard, literally devotes his life to his beliefs and continues to hone them. Having become close friends with director Oshima, I felt that kindness in him. As someone who is more interested in how to complete one's like that in creating clothes, I was deeply moved by my encounter with this film, which is filled with kindness overcoming unimaginable hardship and friction. (Interview).

Male Friendship and Romance

Sayoko Yamaguchi

Director Oshima appeared as a model in Kansai Yamamoto's fashion show last year, and I was fortunate enough to share the same stage with him. Seeing his shy yet serious appearance, I discovered a different side to him than that of a director, and thought he was a wonderful person. This film depicts a drama of men against the backdrop of war, and I was deeply moved by the friendship and romance between men amidst the intensity and serenity.

meditation to cure the spirit of laziness. However, Celliers hides some cakes in a basket covered with flowers and brings them to the patients in the hospital. Suddenly soldiers rush in and discover food. Celliers is imprisoned along with Lawrence who has been falsely accused of bringing a radio into the camp.

In prison, Yajima attacks Celliers who he believes is disrupting Yonoi's soul. Celliers overcomes Yajima and escapes to find Lawrence. As they try to leave, they are confronted with Yonoi, but Celliers disappoints Yonoi by not taking up his challenge.

Lawrence is informed that he must die to maintain Yonoi's sense of order, but that night, Lawrence and Celliers are led in front of beaming and very drunk Hara who frees them because he claimes to be Father Christmas. "Watashi wa Fazeru Kurismasu", he says in the only English he knows.

As Hicksly still refuses to produce the names, Yonoi orders all prisoners to line up in the yard. He then proceeds to question Hicksly and still receiving no information, he threatens to execute each officer in turn until he does. As he is about to execute Hicksley, Celliers calmly advances and grasping Yonoi by the shoulders, slowly kisses him on each cheek. Yonoi collapses from the shock and Celliers is dragged off to be buried alive.

* * * *

The war has ended and it is now Hara who is in prison to be executed. Lawrence arrives to visit him and they reflect on the happenings at the camp. As Lawrence is about to leave, he hearts the familiar voice of Hara barking. "Lawrence !". He jerks around instinctively. Hara smiles and says, "Merry Christmas, Mr. Lawrence. Merry Christmas !"

Yonoi decides to carry out Kanemoto's execution and all allied senior officers are ordered to attend it. As Kanemoto's head is severed, De Jong bites his tongue and dies. The men turn to leave with De Jong's body, but are stop ped by the Japanese soldiers. Yonoi is infuriated that they have not remained to pay their respects and asks Lawrence if he is right or not. Lawrence replies that they are all wrong. Further infuriated, Yonoi orders all the prisoners to observe "gyo", a ritual of fasting and

STORY OUTLINE OF MERRY CHRISTMAS MR.LAWRENCE

Set in a Japanese prisoner of war camp in Jara during World War II, this story tells about men who, inspite of the differences and barriers that separate them, achieve a certain understanding of each other as humans. Each with his own code of honor and his own shadows of the past, they are brought together into the extreme circumstances of war.

Hara (Takeshi) wakes Lawrence (Tom Conti) and leads him to the site of an execution as a witness. Lawrence who has lived in Japan prior to the war is, according to Hara, the "only one who understands us". Kanemoto (Jonny Okura) is to be executed by Hara fot raping a young Dutch soldier, De Jong (Allistair Browning). Lawrence cannot agree with Hara's action and calls for Cpt. Yonoi (Ryuichi Sakamoto). Yonoi who has not been informed of the execution, orders Hara to report the execution to him later, because he must leave to attend a court case in Batavia.

Celliers (David Bowie) is being tried as a war criminal, but he continues to assert his innocence. Yonoi finds himself attracted to this cool, brave soldier. Although Celliers is sent before the firing squad, as the smoke clears away it becomes clear that the guns were all blan shots. He is then taken away to the prison camp, where he met his old friend, Lawrence. Yonoi shows his interest in Celliers that Lawrence cannot understnd and orders that Celliers should be healed quickly. Hicksley, the leader of the p.o.w., (Jack Thompson) enters the room and receives the order to supply the names of those informed of the subject of armaments and ammunition. Hicksley refuses that and Yonoi threatens to replace him. Lawrence realizes why Yonoi is interested in Celliers.

Yonoi decides to carry out Kanemoto's execution and all allied senior officers are ordered to attend it. As Kanemoto's head is severed, De Jong bites his tongue and dies. The men turn to leave with De Jong's body, but are stop ped by the Japanese soldiers. Yonoi is infuriated that they have not remained to pay their respects and asks Lawrence if he is right or not. Lawrence replies that they are all wrong. Further infuriated, Yonoi orders all the prisoners to observe "gyo", a ritual of fasting and

MERRY CHRISTMAS MR. LAWRENCE

CAST

Celliers……DAVID BOWIE
Lawrence……TOM CONTI
Captain Yonoi……RYUICHI SAKAMOTO
Hara……TAKESHI
Hicksley……JACK THOMPSON
Kanemoto……JOHNNY OHKURA
De Jong……ALISTAIR BROWNING
Celliers' Brother……JAMES MALCOLM
Celliers 12 Years……CHRIS BROUN
Commandant of Military Prison……YUYA UCHIDA
President of Military Court……RYUNOSUKE KANEDA
Lieutenant Iwata……TAKASHI NAITO
Prosecutor……TAMIO ISHIKURA
Interpreter……ROKKO TOURA
Lieutenant Ito……KAN MIKAMI
PFC Yajima……YUJI HONMA
Corporal Ueki……DAISUKE IIJIMA
New Commandant of Camp……HIDEO MUROTA
Chief Doctor……BARRY DORKING
Australian Doctor……GEOFF CLENDON
P.O.W Officer……GRANT BRIDGER
P.O.W's……RICHARD ADAMS
GEOFF ALLEN
MICHAEL BAXTER-LAX
MARK BERG
MARCUS CAMPBELL
COLIN FRANCIS
RICHARD HENSBY
RICHARD HOARE
MARTIN IBBERTSON
ROB JAYNE
RICHARD MILLS
MARK PENROSE
ARTHUR RANFORD
STEVE SMITH
STEPHEN TAYLOR
RICHARD ZIMMERMAN
English Guard……IAN MILLER
Pastor……DON STEVENS
Japanese Soldiers……YOICHI IIJIMA
SATOSHI ITO
MASAKI KUSAKABE
KUNIHIDE KURUMA
HIROSHI MIKAMI
AKIHIRO MASUDA
TOKUHISA MASUDA
TAKESHI NAGASAWA
TAKASHI ODASHIMA
MASANORI OKADA
SHOETSU SATO
RINTARO SHIBATA
MASAMICHI SHIBASAKI
KANAME SHIMURA
KENZO SHIRAHAMA
HISAO TAKEDA
HIDENOBU TOGO
ATSUO YAMASHITA
HEIWA YOSHIHARA
TAKESHI YU

STAFF

Executive Producers….MASATO HARA
EIKO OSHIMA
GEOFFREY NETHERCOTT and
TERRY GLINWOOD
Producer……JEREMY THOMAS
Directed by……NAGISA OSHIMA
Screenplay by……NAGISA OSHIMA with
PAUL MAYERSBERG
Based on the Novel……"THE SEED AND THE SOWER"
by SIR LAURENS VAN DER POST
Director of Photography……TOICHIRO NARUSHIMA
Production Designer……JUSHO TODA
Music by……RYUICHI SAKAMOTO
Associate Producers ….JOYCE HERLIHY
LARRY PARR
Production Assistant……KUNIKO USUI
Location Manager……TAKASHI SHIRAI
Production Co-ordinator……MARGARET HILLIARD
Production Secretary……VIVIEN BRIDGEWATER
Producer's Assistant……SEVILLA DELOFSKI
Production Accountant……TONY HEDGES
Assistant Accountants ….LYNNE NEWPORT
MITSUE FUJITA
Dialogue Coach, Assistant to the Director……ROGER PULVERS
1st Assistant Director……LEE TAMAHORI
2nd Assistant Director……JONTY BARRAUD
3rd Assistant Director……GEOFF HILL
Continuity……RAIJIN NAKAHATA
Camera Operator……HIROAKI SUGIMURA
Focus Puller……ANDY ROELANTS
Clapper/Loader……RICK ALLENDER
Gaffer……WARREN MEARNS
Best Boy……DON JOWSEY
Electrics……GEOFF MAINE
IAN BEALE
IAN PHILP
BRENDON MUNE
Generator Operator……TEX FOOT
Interpreter……DIDI DICKSON
Key Grip……BRIAN HARRIS
Grips……DENNIS CULLEN
JEFF O'DONNELL
Art Director……ANDREW SANDERS
Assistant Art Directors ….TETSUYA HATAYA
KAZUMASA NOMURA
Set Dresser……MASARU ARAKAWA
Property Master……SHOICHI YASUDA
Property Buyer……LYN BERGQUIST
Property Assistant……PAM SEEBOLD
Stand By Props……CHRIS PAULGER
Stand By Props Assistant……TREVOR HAYSOM
BRYAN McDONALD
Construction Manager……KYOICHI HASHIMOTO
Construction Technicians……RYOICHI KAMON
MASAAKI KOBAYASHI
YUTAKA WAKASE
Wardrobe Supervisor……CHRISTINE WEST
Wardrobe Master……KAZUO MATSUDA
Wardrobe Assistants ….NORMAN FORSEY
LESLIE GILDA
Make Up Supervisor……ANTHONY CLAVET
Chief Make Up……ROBERN PICKERING
Make Up Assistant……BRYONY HURDEN
Hairdresser……GLENIS DALY
Sound Recordist……MIKE WESTGATE
Boom Operator……EUGENE ARTS
Sound Effects and Dubbing Mixer……AKIRA HONMA
Editor……TOMOYO OSHIMA
Assistant Editor……KENICHI TAKASHIMA
Negative Cutting……KIMIE KAWAGISHI
Stills Photographer……KEN GEORGE
Stills Photographer and Casting, JAPAN……TAKASHI UENO
Casting, NEW ZEALAND……DIANA ROWAN
Armourer……RALPH GARDINER
Transport Manager……ROBIN ALLEN
Nurse……SUSAN NICHOLAS
Brother's Song Composed by……STEPHEN McCURDY

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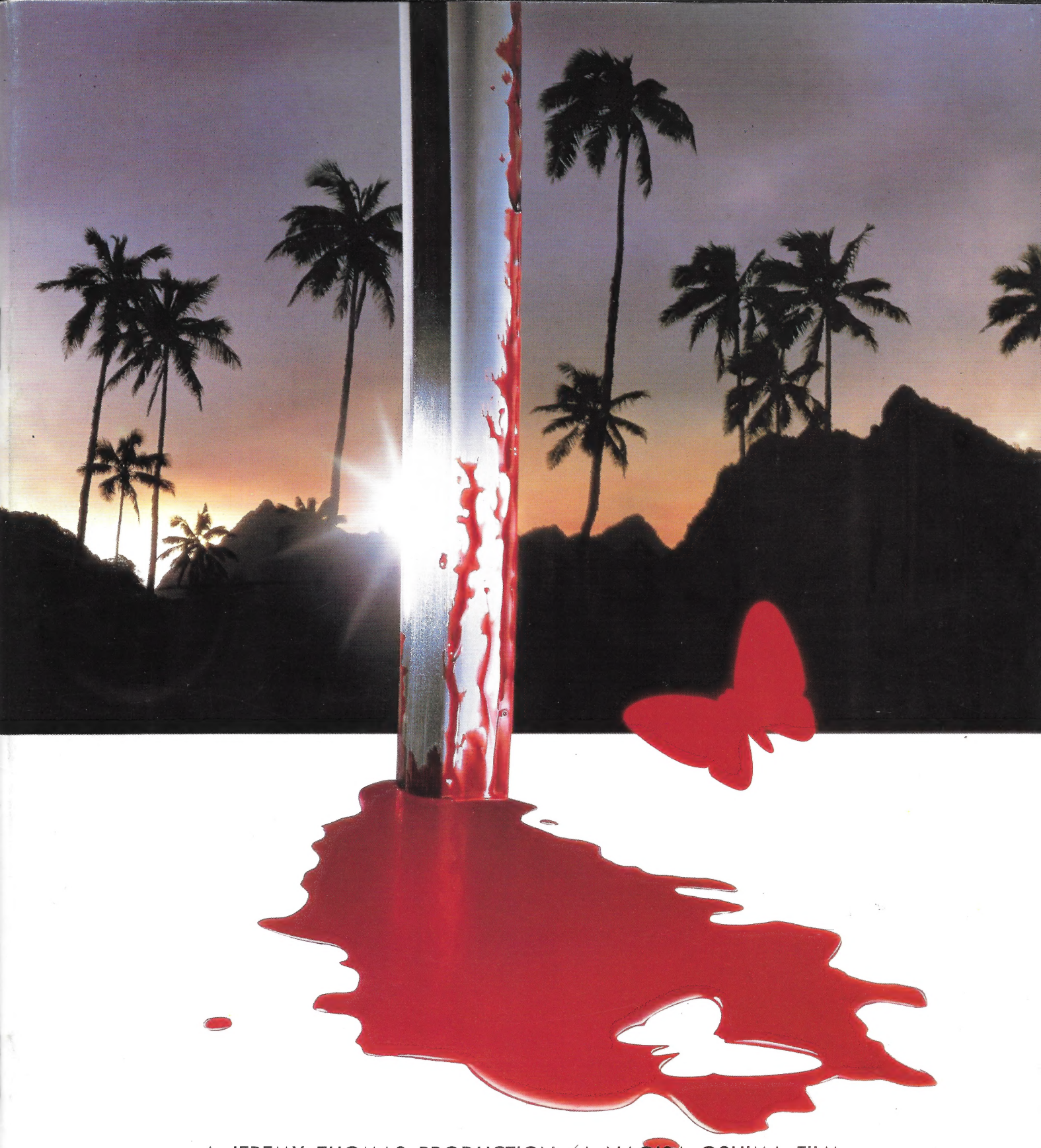

A JEREMY THOMAS PRODUCTION / A NAGISA OSHIMA FILM

MERRY CHRISTMAS MR. LAWRENCE